

The American Organist

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	Crawford Thoburn	
1150	O Savior, Come to Me	SATB .15
	Leland Sateren	
1147	Of the Glorious Body Telling	SATB .15
	Leland Sateren	
1148	Be Merciful Unto Me	SATB .15
	L. Stanley Glarum	
1143	Let Us Break Bread Together	ATB .18
	arr. Sateren	
1142	David's Prayer (From Psalm 2)	SATB .15
	Paul Christiansen	
1146	O Holy Spirit, Enter In and	
	All Hail to Thee, O Blessed Morn!	
	Nicolai-Wagner-Sateren	
	SATB .15	

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1114	My Jesus Bach-Paul Christiansen	SATB .18
1104	Death Is Vanquished G. Winston Cassler	SATB .22
1095	Christ Is Arisen Bach-Paul Christiansen	SATB .18
1096	Easter Morning, Joyous Dawning Lindeman-Sateren	SATB .18
1106	Good Christian Men, Rejoice and Sing! Vulpius-Glarum	SATB .15

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COVER

Norwich Cathedral, West Front Case 1

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Marienkirche, Berlin 14

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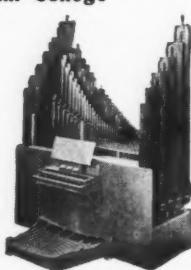
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CHORAL MUSIC REVIEWS

William A. Goldsworthy



Noble Cain—"Introits and Sentences," 6p, e, Flammer 20c. These are useful, some with spoken introductions, all singable. Our only objection is to the continual use of the closing major third in minor phrases, for it becomes a little monotonous.

Noble Cain—"Responses," 5p, e, Flammer 20c. On the same order as the above, save that they are specially for Communion service. They are suitable, for they are written out of experience.

Paul Christiansen—"David's Prayer," 3p, m, Augsburg 15c. This writer is disturbing. Here he has a fine idea, which he deliberately spoils by his penchant for being contemporary. Textual accents are put in the unaccented part of the measure, dissonances are so hard it is almost impossible for voices to sustain them (which as a conductor he well knows); all this makes for a work which will attract neither singer nor listener. If it is written with the same purpose in mind governing organ recitals (i.e., demonstrating one's ability to one's peers) then Mr. Christiansen has succeeded well. What irritates the most is that in the second half we have some exquisite music which should be sung.

Leland B. Sateren—"Let us break bread together," G, 6p, e, Augsburg 18c; a new setting of the old spiritual, solo and chorus. Instead of the usual forte ending, this arrangement diminishes, altos singing the melody, men's voices giving the slow, fading harmonies; effective.

Katherine K. Davis—"All in the morning," F # minor, 8p, m, Flammer 20c; again Mrs. Davis achieves a tenstrike. Traditional text describing the days from Wednesday in Holy Week to Easter Day with its climax. Written for 3-part women's voices, with a striking accompaniment, a wonderful series of Alleluias to end. If you have a good group of women, by all means find a place for this on your Easter program.

David Kozinski—"Glorious King triumphant today," C, 6p, e, Presser 20c; an arrangement of an old Polish Easter carol that rollicks irresistibly. Eight measures in length, with an Alleluia. Mr. Kozinski tosses the phrase from one combination of voices to another, each more joyous, until the alleluias burst forth in climax. Any choir can learn the number easily.

Alexis Maltzeff—"This is the day," C, 5p, e, Presser 20c. Based on the Eastern church liturgy, very much in the manner of its writers with whom we are familiar. Vigorous, melodic, with the usual Alleluias after each verse. Well written and not difficult.

Guiseppi Moschetti—"The Lord is risen," F # minor, 5p, m, Presser 20c. This is really a choralprelude for organ, based on "Christ ist erstanden," with vocal parts added. The chorale is presented in unison against organ, then harmonized unaccompanied, reverts to unison, closes with a nice harmonization.

Palestrina-Wright—"Alleluia," Ef, 6p, e, Flammer 20c. The old hymn, divided differently at times, and closing with two choirs plus added voice-with-descant; works out to a final big verse.

Heinrich Schuetz—"The Passion according to St. Matthew," 91p, e, Concordia, \$1.75. There are times when reviewing is a joy; also times when one does it with reluctance. During the past years there has been a great deal of research in the field of church music. Our Appalachian and Moravian pasts have been gone over with a fine toothed comb, sometimes with dismaying results. Our organists have flooded us with baroque of all kinds, much of it just plain "stuff," and our Lutheran brethren have resurrected all the old German antiques they can find, some good, some with the music of the same genre as the text, lugubrious, full of contrition and the weight of sin.

Richard T. Gore, a highly talented musician, gave us a fine work of Schuetz on the Seven Last Words (if I remember rightly), which is excellent. This evidently persuaded him to edit the present score on the St. Matthew Passion. We have spent considerable time examining it, and regret to say we find it uninteresting. Mr. Gore thinks it highly dramatic, calling attention to its portrayal of the nobility and compassion of Jesus, the emotional quality of Peter, the weakness of Judas; and yet he says "the music exists only as a life-like projection of the text and MUST ON NO ACCOUNT

call attention to itself through shading and nuances." To us this is a contradiction. The music is entirely of a semi-Gregorian intoning style for the soloists, the chorus breaking in with short passages, most from 8 to 12 measures in length. The intoning of the solos consumes most of the work—at one time 11 full pages of dialogue, with no choral relief. As the whole opus is supposed to be done unaccompanied, this section will be trying on the patience of any congregation, which, as a class, are not possessive of that virtue.

The choral work is also of the same solid, almost colorless character. Musical antiquarians will examine it with pleasure, but we doubt many will perform it.

If the music of the church has to go back centuries in order to have works worthy of expressing worship at its highest, then the law of evolution is extinct. We are a new people with great virility; the archaic does not appeal. Witness our literature, art, and secular music all showing the way. For a few academic musicians to say we must live in the past when we cross the church portals, is as senseless as to say our high schools must study Chaucer, Goethe and Ronsard, exclusively. Our religion must be of joy, not gloom.

As always, Concordia gives us a fine cover plate, combining a number of Duran reproductions.

And now to conclude. To Bach, a little of Buxtehude, and a few other writers we are beholden; but this flood of ordinary, and some very ordinary, music, should cease. It cannot be forced on the most docile of congregations. The irony of it is that while the Lutheran music publishers go to such extremes, their ministers go to the other end of the gamut. Witness their solemn service in Washington Cathedral in which they used the trite melody of Sibelius' "Finlandia" as a religious hymn.

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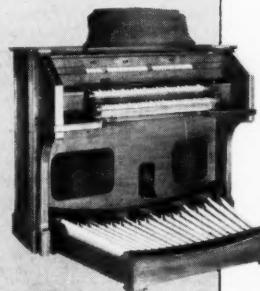
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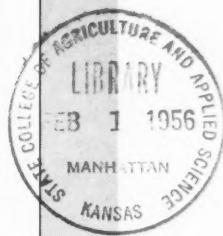


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NEW RECORDINGS

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THE MUSIC OF RICHARD PURVIS is Aeolian-Skinner's #5 in its "King of Instruments" series, 12" l.p., \$5.95. Featured are the 4-90 Alexander Memorial Organ of San Francisco's Grace Cathedral and authentic performances of Purvis' Partita on "Christ ist erstanden," Pastorale on "Forest Green," Adoration (from "Four Prayers in Tone"), "Divinum Mysterium," "Capriccio on the Notes of the Cuckoo," and the Introit and Elevation from "An American Organ Music."

This record will surely create an expanding market for the music of Richard Purvis, one of our most brilliant contemporary composers for the organ. These performances—listed only as "played by the staff organist"—are registered as the composer intended and, in fact, the registrations for each number are clearly indicated on the jacket.

At the risk of being labeled prejudiced may I say, quite honestly and sincerely, that I consider Mr. Purvis not only the outstanding organ composer in this country today, but also one of the truly great performers of organ music from all periods. Not only does he write significant music of every type, but he knows how to sell the organ and its music to the average music lover. This I've seen him do in Chico twice within the past five years.

Being a long-standing Purvis fan I find it difficult to single out individual pieces or movements as personal favorites; each has something special to offer. Take the five movements of the Partita, for instance, and note how beautifully the composer expresses in music the varied moods suggested by words from the hymn. And talk about colorful registration: listen to the third movement and notice the use of Choir flutes 8', 4' and 2 1/2' coupled to Solo English Horn at 16'. No fear of making lovely music here, not anywhere in the whole disc. But for sheer delight listen to that gay little Cuckoo and you'll have the secret of selling organ music to your most stubborn and skeptical listeners.

Just one word about the acoustics of Grace Cathedral—perfect! Put it all together and you have one of the grandest listening experiences on records, and for only \$5.95.

ALEC WYTON, recently-appointed organist of New York's Cathedral Church of St. John the Divine, plays the Cathedral's new organ in a varied program for volume #6 in the Aeolian-Skinner series; 12" l.p., \$5.95. Beginning with Sweelinck's Variations on "My Young Life Hath an End," Mr. Wyton also plays Bach's "Dorian" Toccata, John Stanley's "Toccata for Flutes," Sowerby's Prelude on "Deus Tuorum Militum," (composed for and dedicated to Mr. Wyton, for the use of the State Trumpet), "Carol" by Percy Whitlock, Britten's "Prelude on a Theme by Victoria," and Howell's "Saraband."

Despite the acoustical problems of this tremendous edifice, Aeolian-Skinner has built a magnificent organ capable of re-creating music of all periods. As this record proves, Mr. Wyton knows his instrument, the music and how to combine both for maximum effectiveness. His Sweelinck uses appropriate registers of the Choir organ, including the distinctive Nason Flute; Bach's majestic Toccata is registered and played for clarity without loss of grandeur; Stanley's quite different Toccata makes a wonderful contrast with its solo voice alternating between Great 8' Hohlfloete and a combination of 8' Nason Flute and 4' Koppelfloete on the Choir, accompanied by Swell flutes and strings.

Sowerby's work was written especially for this organ and its now-famous State Trumpet, which plays from the west end of the building, some 500 feet from the main organ. The music is not particularly significant except for the terrific effect of this stop. The Whitlock "Carol" uses so-called romantic stops: flutes, strings, Clarinet and English horn with the 32' Contre Violone providing a final touch on the last note. Britten's Prelude features lots of Pedal Organ and a few snatches of the Tuba Major.

Judging by the six releases to date, Aeolian-Skinner's organ discs are a distinct contribution to the rapidly expanding library of fine organ recordings; they are musts for all those interested in the "King of Instruments" and its continued growth in popularity among music lovers throughout the land.

ANTON HEILLER, one of Europe's finest young organists, proves himself both a clean technician and seasoned musician in Bach Organ Works, recorded for Epic on 12" l.p. LC-3132, \$3.98. Playing the organ in the Reformed Church of Thalwil, Switzerland (built in 1946 by Kuhn, Inc.), Mr. Heiller offers Allabreve in D, Toccata and Fugue in Dm, Preludes and Fugues in D, Am, and E (the latter from Peters III, variant of #7).

This is some of the best Bach playing on records. While the instrument is a so-called "modern-baroque," Mr. Heiller has succeeded in keeping his upperwork under control so that necessary clarity is not achieved at the expense of over-all majesty and beauty of sound. Careful choice of registration and use of contrast throughout allows the music to speak for itself at all times. Ensemble is rich and cohesive whether at full-organ level or not, with or without reeds and/or mixtures. Part of this is no doubt due to excellent building acoustics.

Most of this is familiar Bach, with the exception of the Prelude and Fugue in E, a seldom-heard work of some length and, incidentally, considerable interest, as here recorded. To sum it up, I'd say the appeal of Mr. Heiller's performance of this Bach program lies in its rhythmic vitality, carefully-chosen registration, and the complementary organ-sound—all of it captured beautifully by Epic's engineers.



THE HYMNBOOK

Presbyterian updating for 1955

6x9, 576 pages, hardboard binding, The Hymnbook, Philadelphia, 1-24 copies \$1.75, over 25 copies \$1.50. The Hymnbook Committee of 23 was chosen from the five Presbyterian bodies in this country and included both musicians and laity headed by David Hugh Jones as Editor and John Ribble as Publisher. These men have produced a hymnal in which they may take justifiable pride. No such volume ever has been, perhaps never will be, perfect. Compromises are inevitable in preparation and planning, especially for any non-formalistic denomination where widely varying amounts of freedom in service structure are permitted.

Contents, in addition to hymns, include such aids as Calls to Worship, Invocations, Prayers of Confession, Assurances of Pardon, Prayers of Thanksgiving, The Ten Commandments, The Lord's Prayer, and the Creeds. While kept short and condensed, this section appears more complete than in earlier hymnals.

Hymns are divided into the usual sections like Adoration, Morning, The Lord's Day, Closing, and such; God; Jesus Christ, in which a breakdown of the Church Year is quite amply provided for; the Holy Scriptures; Life in Christ, being listings as the Call to Christ, Repentance and Forgiveness, Dedication and Consecration, Stewardship, etc.

Type faces throughout are modernized, are remarkably clear. Following the hymns section is the service music section, with top-of-page numbers continuing consecutively, using both hymn- and chant-form styles, offering something musically for just about every part of the service except the sermon. We like the placing of hymn-texts between the staves rather than isolated from the music. The eye travels the least distance with this method, making it the highest efficiency pattern for both musicians and non-musicians.

Hymns, chants, communion-service music, adapted from Gregorian and plainsong have been completely metricized, a device with which some will always quarrel because of destruction of rhythmic flow. For this reviewer the chant-based inclusions are the least successfully handled, because of aforementioned metricization of an idiom which must have complete rhythmic freedom to accomplish rightly its purpose, and because accidentals and other "edited" devices which are not correct have been retained. This hymnal has no instruction page of rules for chanting, as did some of its predecessors. Since so few church musicians in Presbyterian churches know little or nothing about chanting, it may be this item was left out as being pretty useless anyway.

FROM PREACHERS TO BULLDOZERS
Off the Record Meditations of Jean Pasquet

Organist, composer, organbuilder, now a confirmed farmer

The new preacher we have here is all to the good and I'm working my head off; you would not recognize the church if you had known it in the old hillbilly days. For our communion services we now do the Marbeck and my choir is doing a grand job of it and they love it. Now the people do, too. A few months ago any old gospel tune would fill the bill. John Wesley was an Anglican and never left the Anglican church, so why should we pass up the wonderful music heritage which is rightly ours, even though the name on the front of our church says Methodist?

At first I accompanied the plainsong because it was new to them, but now we take it unaccompanied as it should be; know any other ordinary churches doing this?

At long last I have my photographic darkroom working here and will get you some pictures soon. [He did, of cows and barns and fields—T.S.B.] Right now I have a new composition just completed today and must get over to the drawingboard and do seven pages of manuscript; the way I do, it takes about two hours to a page, but it looks like print and the layout is perfect for the engraver. Then I photograph it and send in the photo, retaining the original to send to the ultimate publisher in perfect condition. Looks like a lot of work but it pays off in the long run. A good manuscript is a joy to read; how anyone can expect a publisher to even look at a chicken-scratching manuscript is beyond me.

The farm runs along as usual, cattle are doing fine and there will be another batch of calves pretty soon now. My milk-cow is dry, about to have a calf, so we have been drinking powdered milk for a month and it tastes like chalk; also we're out of butter now and using margarine. The heifer will have her calf soon and we'll have two

cows to milk; she jumped the fence and bred to a beef bull so it will be half Guernsey and half Hereford, which might make a fairly good milk cow but will certainly make veal.

The pigs are growing fast and we'll soon be ready to butcher. Have been killing off the roosters and some Guineas, also ate a drake; game is mighty scarce for some reason—no rabbits, mighty few quail. Possums had been raiding the chickens so bought me a shotgun and went night hunting for possums; got two in one week. Got the barley planted. Corn crop was excellent, plenty of feed for the cattle this year. Will put in five acres of alfalfa in a new field and next year plow up the present alfalfa field and put it in corn; it's been in alfalfa for quite a few years and is beginning to run out—there will be plenty of nitrogen in the ground and it should make a bumper crop.

Marian [Mrs. Pasquet, nee Munson, daughter of an organist and herself one too] will soon have a new organ in her church; contract already signed and work to start at once. I was engaged by her church to supervise the job from designing to finishing. It was an old Moller and a good one so we are retaining the old pipes, rebuilding the old chests, adding quite a few new ranks, and a new console; also changing the location so it will give better tonal results. I would like to have made it larger but had to keep within reasonable costs.

It's 11:30 p.m. and I should be in bed. But first an hour or so over the drawingboard to lay out at least a few pages so tomorrow after feeding all the stock and doing a few other things I can get to work on this new anthem. Goodnight.



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THE AMERICAN ORGANIST, January 1956

Recitals are Everybody's Job

T. Scott Buhrman

The story of COLBERT-LaBERGE

The application of business principles in cultivating art

AMERICA has more than a hundred sixty million people for your potential audience, with less than a hundred sixty thousand of them potential customers for the organ recital, and not even sixteen thousand sufficiently informed in organ matters to be willing to pay to hear a recital organist. Judging from the response actually tested in paid-admission recitals in Carnegie and Town Halls, in New York City, over a period of decades, the organists themselves won't pay to hear other organists.

In one series, one of our finest recitalists drew the smallest audience; it was neither he nor his music that failed to interest the organ profession. My best guess is merely that organists in the Metropolitan area had heard him, maybe once or twice, so there was no longer any novelty; hence home they stayed. But when an unknown organist from abroad played in the same place, the auditorium was packed; they had not heard that organist before, so there they were.

If it means anything, I think it means organists don't like organ music. The way many of them play confirms the suspicion. It's further confirmed by the actions of the officers in the AGO in New York City. For a distinguished foreigner they'll go; for anyone else they'll stay home. They won't even officially in a body attend the recitals they themselves sponsor. So . . . organists don't like organ music.

From reports I've had from other cities, large and small, throughout the nation, things are not quite so bad there; but I think it's partly because they have fewer chances to hear distinguished organists and they're curious; but it may be largely because they, as a fraternal group, have sponsored the recital and feel they've got to attend to make a good showing, to encourage laymen to attend—and the almost inevitable collection plate is heavily in the background, else they'd be compelled to dig up the money from their own pockets.

I believe I've attended as many organ recitals as any other semi-sane man; it was a part of my job. Some years ago I compiled a list of those I had heard; there were 89 of them, from Dr. Nita Akin to Pietro A. Yon, some of them, like that magnificent now-retired artist, Dr. Charles Heinroth, heard virtually dozens of times.

Fay Leone Faroute said, "Hear at least one great organist each year. To hear a great artist is a privilege, accorded to only a few—sometimes only once in a lifetime." It would never do to single out the famous Americans I've heard but it should be safe to mention the famous composers from abroad I heard in recital, thanks to the genius of Mr. Bernard LaBerge, and the Colbert-LaBerge Concert Management: Bonnet, Bossi, Hollins, Marchal, Peeters, Vierne. Other eminent foreigners not known as composers: Connell, Cunningham, Demessieux, Falcinelli, Hock, Jones, Moschetti. Maybe I wouldn't be shot if I mentioned also

The highest form and severest test of any branch of the art of music and performance is the recital or concert given in public to earn the favor and capture the interest of cultivated laymen, to make them happy to give their money and time to the artist.

the American composers: Biggs, Bingham, Demarest, Dickinson, Elmore, Goldsworthy, Maekelbergh, Maitland, Marriott, Purvis, Russell, Sowerby, Swinnen, Yon.

I still think our American recital business owes its origin to Dr. Alexander Russell; he started its present trend by importing Marcel Dupré; Mr. LaBerge picked it up from there; Colbert-LaBerge continues the tradition, today as the organ division of Concert Associates, Inc.

Because of the talk within the profession and the newspaper publicity freely given—exceedingly little but enough to at least mention the name and the place—a good crowd can always be raised for a foreign organist in New York City. American organists rarely get themselves mentioned at all, other than miniature items in the Saturday editions of the World-Telegram-Sun; I think it's their own fault for failure to send exceedingly brief but adequate, double-spaced typewritten notices well in advance, to the music editors of the local papers.



BERNARD LaBERGE

It's been my job to watch and hear organists with keen eyes and ears. Often what they do for the eye is equally important with what and how they play. The gentleman is now deceased so his example may be mentioned for the good of the present crop of recitalists—which I believe he would want done. It was a paid-admission recital in

Town Hall and his audience was good enough. But his stage deportment was deplorable. He looked more like a farmer in an uncomfortable position on a stage, than like an artist with a command of himself. On the other hand, another recitalist, also deceased, was perfectly at home on the stage, so cordial and graceful with his audience that they just had to applaud him. One more example, the gentleman also deceased: he was so stiff and unbending that his audiences were almost afraid applause would insult him.

Ever see Victor Borge in one of his televised piano comedies? He goes to a dangerous extreme, but gets away with it because he's internationally known as a humorist; but what I'm recommending here is not his deliberate fooling around but his charming happiness and welcome to his audience. He shows that he wants them there and is working to please them, yet he works like a master artist, which on the piano he is.

It's dangerous, exceedingly so, to mention American names so I dare not, not to protect myself from enemies—I already have thousands of them; a few more won't hurt—but to avoid giving one individual an advantage over any other. The individual critiques published in these pages over the years clearly enough point to names and actions. To hit the happy medium between sentiment and mastery—which every recital organist must strive to do—I point out the extreme: a circus performer. During my Saturday noon-hour glass of water I watch television's Philadelphia circus, and I have yet to see any performer try to reach the audience without first coming forward in the ring, bowing and smiling as a token of welcome—and appreciation of the audience's giving up their time to attend the show.

An organist in a public recital, save in a classic church on a Sunday, should do exactly that: first come to the front of the platform, give a warm smile, bow respectfully but gracefully, then turn to the console and go to work—without fuss and feathers, bobbing and weaving, gazing to heaven, or flinging the hands high in the air at final chords. These latter are stunts; gum-chewers might fall for them but cultured people of the kind who attend recitals and concerts don't want such shenanigans and won't react favorably to them. Let all the sentiment and appeal come from the music, not the musician.

I'm putting all these things in print because the recitalist never hears the truth; they either tell him everything was grand, or they tell him nothing and stab him in the back to every other organist who will lend an ear. No matter what anyone says, the organ, if of good size, is the grandest instrument ever known to man. All that stands in the way of universal appreciation is: 1. the music played on it; 2. the beautiful colorings, rhythms, and climaxes, the organist displays. Make it a scholastic treatment, instead of a musical treat, and we get defeat. We all share in the defeat—the organ builder most of all.

The audience should like you from the very first sight they get of you. Don't pause anywhere from your entrance until you are beside the console, if it's visible on the stage; or at the top of the steps of chancel or stage if the console is out of sight. A pleasant smile is essential from the very first, but when reaching that point, turn to your audience, smile even more broadly, bow gracefully—practice until you eliminate all awkwardness—and then go briskly to the console and start the music.

A recitalist with a scowl on his face, or too much solemnity, creates no friendship at all. If too informal or posed, his audience is equally lost to him. The organist must first learn to like music, and then learn to like the people willing to spend their time coming to hear him. No audience warms to a funeral or judge-like severity of countenance; even mathematics students respond best to the teacher with a smile. The recitalist comes to his audience on a mission of pleasure, not discipline. Remem-

ber, outside the conservatory walls, your audience is there for pleasure, not for punishment.

Don't waste too much time between numbers; I have attended recitals when it was painful to wait until the organist got ready to begin his next number.

If you have a point of intermission midway in the program, don't prolong it unmercifully; exceedingly few artists are important enough to expect a hundred or a thousand people to sit peacefully in idleness while he or she takes a walk around the block. People go to recitals to hear music, not twiddle their thumbs and wait the pleasure of



ANN COLBERT

an artist who thinks more of himself than his audience.

When applause is permitted, an artist should get off the bench, smile to show his delight, bow gracefully, keep smiling, then get back on the bench promptly. Attempting to stay on the bench to acknowledge the applause is too amateurish to be tolerated.

If the audience doesn't quiet soon enough to suit you, turning your face at right-angles to the console will generally quiet them.

Variety is the spice of life and must be so in all phases of your program—compositions, registrations, colors, legato versus staccato, heavy and light, with lots of delicacy and charm. The organ is the most oppressive instrument ever invented when it turns to fortissimo; so keep the forte, fortissimo, and fortississimo moments few and far between.

Avoid monotony; avoid also violent spasms. Ever have a friend sneak up behind you and give you a resounding smack on the back without your even knowing he was there? That's the plan of all too many organ recital transitions from piece to piece.

Loudness has ruined more recitals than any other one defect. How often would people attend piano recitals or orchestral concerts if the music was fortissimo 95% of the time?

The offerings to the public that pay the salaries must be gauged on something more reliable than an organist's personal taste in music; maybe it is hard work for an organist to play things he no longer likes, but the last time I heard Paderewski in Carnegie Hall he played his own Minuet—which at that moment he undoubtedly wished he had never written.

Organists are the greatest handicap of the organ recital and the recital organist, because they don't want the former unless it's outlandish and will ostracize the latter unless he plays high-sounding gibberish. The raise-the-standards

attitude won't tolerate anything likely to please a cultured non-musician citizen.

But in spite of everything, the organ recital can be and, when offered for public enjoyment, should be the most delightful of all feasts of music; no other instrument in the world can compare with it for tonal beauty, variety, color, phrasing, and rhythm, the violin alone competing in phrasing. The one handicap is the organist who listens; let's forget him, he is not numerous enough to bother with, and his ideas are too biased to be worth attention.

Some say non-professional recitals by church organists, [see "What is a Recital?" elsewhere in these pages, Ed.] eminent or unknown, do more harm than good; others



LILIAN MURTAGH

say they help cultivate the field for the professional touring recitalist. But we can hardly deny that the fame—and offerings—of the recital organist traveling on tours under the booking of an experienced manager is the thing that gains prestige for the ordinary church organist and raises him a step higher than sexton-like anonymity. Who would know or care anything about a violinist if it were not for Paganini, Kreisler, Menuhin, Heifetz? Prior to the advent of Mr. LaBerge the professional recitalist was largely a homeless orphan, getting engagements as best he could.

Fay Leone Faurote might be considered the first manager for recitalists in America, selecting a group of famous men of professional caliber. It was tough sledding. He didn't last long. He died young, whether still working at it or retired I do not remember. Later came Dr. Russell, and very soon Mr. LaBerge; the two worked together, in separate parts of the States and Canada, for some years; then Dr. Russell retired, leaving all the work to Mr. LaBerge. On his untimely death, the Henry Colbert Management came to the rescue of the artists and, to especially carry on for the organists, they became the Colbert-LaBerge Concert Management. Lilian Murtagh, chief technician and office manager for Mr. LaBerge, went with the organists to the Colbergs and remains with them, giving them the benefit of all she learned about organ recitals and recitalists through her several years with Mr. LaBerge.

Mr. and Mrs. Colbert were born in Germany, educated there, studied music there, and came to America eighteen years ago, naturalized citizens now, of course. For eleven years Mr. Colbert managed the New Friends of Music but in 1950 he organized his own concert-managing business and Mrs. Colbert joined him in the venture; they now have a daughter in it, too. Mrs. Colbert was formerly a journalist. Both had been friends of Mr. LaBerge for



HENRY COLBERT



years: the two managements had often traded engagements with each other.

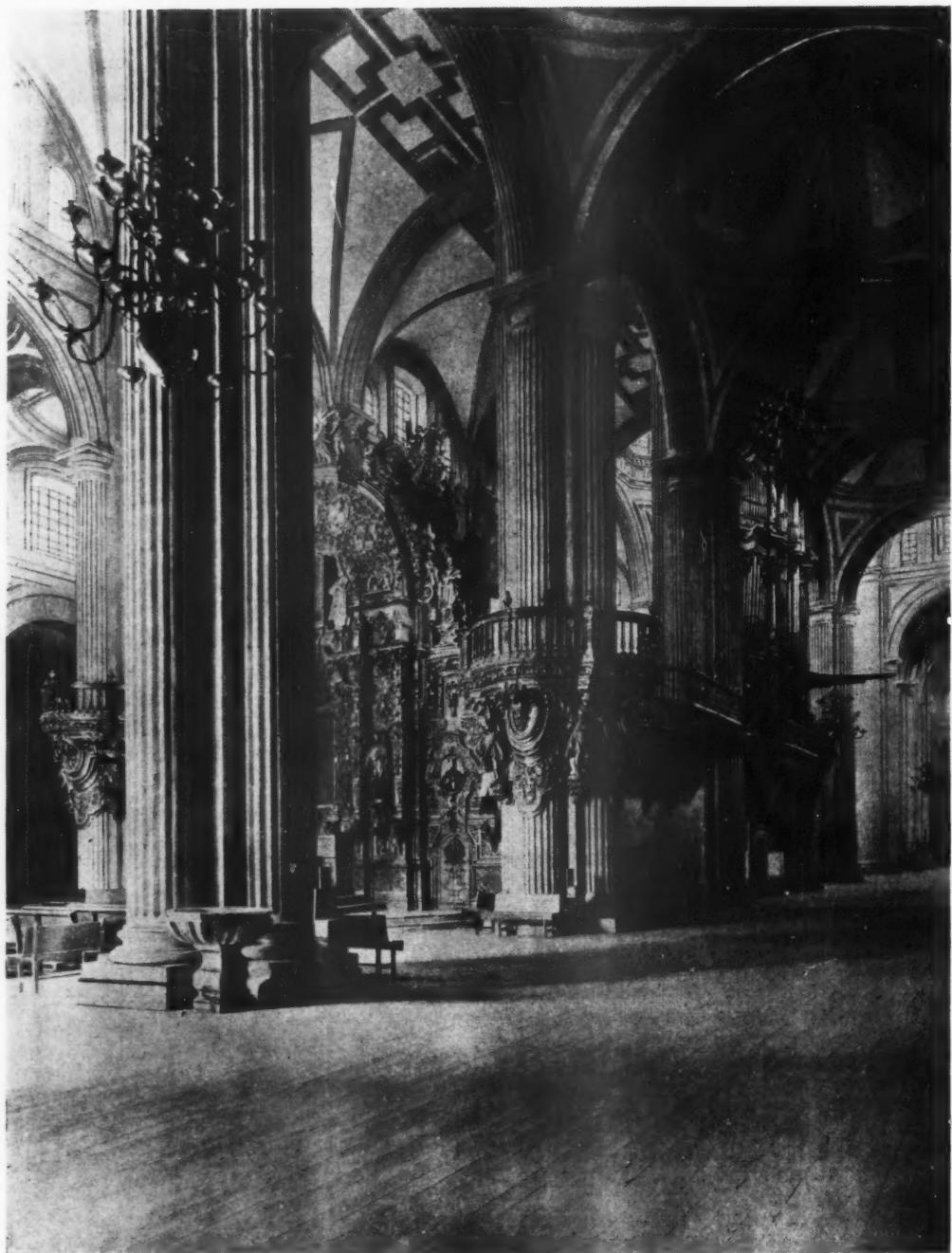
In addition to the Colbert-LaBerge group of eminent organ recitalists, there are others working under other managers, but the purpose of this review is to outline the unprecedentedly extensive growth of the work begun by Mr. LaBerge, and now carried forward by the Colbergs. And, finally, don't let the personal preference of others influence your decisions as to the organists you want to book and hear in your city; among this group you can have the most serious scholasticism or the most heart-warming emotionalism, with all degrees of variety in between. Take your choice. But hear a great organist at least once every season, and inaugurate or join a movement among organists in your own city to book such an artist.

Mr. Buhrman, the founder of *THE AMERICAN ORGANIST*, originally wrote this article for the October 1953 issue. The present management considers it fine enough to repeat here in this special issue devoted to the recital. The editor is grateful for the author's permission.



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The Self-Supporting Organ Recital

Howard Kelsey

A realist speaks from experience



IT ALL STARTED back in 1938 or 1939 when we had to drive to Bloomington, Illinois, in order to hear a recital by Marcel Dupre. He did not play in St. Louis because our A G O chapter could not afford to present him before the usual "pass the hat" audience which averaged twenty cents a head, and there was no auditorium in the city which possessed a good organ, and where tickets could be sold. On the way home I made up my mind that the next time M. Dupre came to this country, he would play in St. Louis if I had to underwrite the deficit myself—that I would also undertake to open the doors of our churches to organ recitals which would be self-supporting by reason of ticket sales.

Shortly after the end of World War II, Miss Murtagh of the LaBerge office wrote me that Dupre would be available the following October. I immediately asked the deacons of Second Baptist Church for permission to present M. Dupre in recital on our historic organ before a paid admission audience. After I had pointed out that the possession of a fine concert organ carried with it the obligation to make it available for the best in music and, since our music budget would not cover the presentation of the best organists without some outside help, the sale of tickets seemed to be the best solution. The two lawyers on the board agreed that there was no more legal problem than the sale of tickets for church suppers and bazaars so, with the approval of the board of deacons and the enthusiastic support of the music lovers of the congregation, we launched the first paid admission organ recital in St. Louis.

We learned a lot from that first experience and even managed to put a few dollars of profit into a recital fund. M. Dupre played magnificently, and proved to the church fathers that a fine program by a distinguished recitalist could not but add to the prestige of a church. The next year we presented Fernando Germani, but did not fare so well because of a persistent rumor that he would also play at the St. Louis Cathedral where a new organ had but recently been installed. This was, I suppose, natural since it did seem unlikely that the titular organist of the Vatican would be heard only in a Baptist church, but it did cut down on our attendance, and we showed a small deficit. We did, however, hear some brilliant organ playing (what Mozart!) and learned to play safe with celebrities with such ecclesiastical ties.

Since then, and up until the relocation of the church in St. Louis County, we have presented Fritz Heitmann, Clarence Dickinson, E. Power Biggs, and several others not so well known before audiences who paid to hear them. Second Baptist hopes to resume its policy of presenting the best possible recitals as soon as its new church is completed. Here follow a few observations on the recital business from one who has learned the hard way:

1. *Never underestimate the audience.* In these days of fine recordings, the name Bach attracts more people than any other. The average concert-goer is not interested in novelties—he wants solid music, the more profound the better, provided it is well performed. He does not have any interest

in "trick" pieces which depend on instruments loaded down with accessories to be palatable. He wants to hear the best music there is with a minimum of fuss. In short, people who buy concert tickets today are sophisticated music lovers who go to hear music not available to them on television variety shows.

2. *Be sure of the quality of performance.* Music, unlike salvation, should not be free or it is likely to be taken for granted and not appreciated. The fact that so many organ recitals through the years have been free has exempted them from the crushing criticism which would have been their lot if the public had actually paid to hear them. I am convinced that "pauperizing" the organ (and I use the word advisedly) has created a generation of musicians who assume, often rightly, that organ recitals are usually free because nobody in his right mind would pay to hear them. Therefore, if a recital is presented to an audience which has parted with cash to hear it, be sure it can compare in quality with the best symphony concert or solo performance by a pianist or violinist.

3. *Sell the music, not the performer.* I have found that few concert goers know the names of any organists other than those whom they have met on records. Therefore, it is important not to depend on names which *seem* big to us of the profession, but which are all but unknown outside it, to sell tickets for us. We can, however, draw audiences by advertising new and unusual works. That means that the average program set up by the average traveling recitalist will appeal to few music lovers. Most such programs are the same that these recitalists have been playing for the past ten or twenty years. For myself, I like to hear the Franck *A Minor Chorale* but after hearing it five times last season on as many different recital programs, I have decided that I do not want to hear it again for at least a year. When one looks at the wealth of music available, it is incomprehensible that the so-called "standard repertory" should make up most of the programs we hear.

4. *Try to attract the music-loving public, not just organists.* We found that there are not enough organists to fill our old church which seated 1500, and that we could not attract even half the organists of St. Louis to our recitals. Organists, I am sorry to say, buy few tickets to *any* musical events if the managers of our symphony are correct in their estimates. We have also found them to be not particularly interested in music which they do not know—somehow they seem to have lost the spirit of adventure, or they may be broke or over-worked, probably both. At any rate, we beam our advertising in the direction of the symphony subscriber and the patrons of the Art Museum. Do not waste money advertising on the church page of the newspaper. The people who read that page are interested in church services, especially those in their own churches, not in concerts. We found that a small ad on the music page brought in more people to hear our Sunday evening oratorios than large spreads on the church page, which would indicate that people expect to be served up a sermon with anything that is advertised along with church services.

In conclusion, I would like to go on record as being convinced that we can best serve our profession by helping get the organ recital out of the charity class. Every recital should be of such quality as to be worthy of a fair admission fee—if it isn't that good, why present it at all? We make no friends for our beloved instrument when we belittle it by our own attitude. Possibly the day will come again when the musical, economic, and social status of the organist will be what it was long ago when organists were expected to achieve virtuoso stature, and when scholarship level of organists was second to none in the world of music. The best place to start such a reformation is at the level of the organ recital, so I make the strongest possible plea for the paid admission recital as the way to re-establish the organ as "King of Instruments."

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I heard the organ at Columbia University in its complete glory—Nita Akin was playing a recital there.

—*American Organist*

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Organ Recital by Nita Akin is Spectacular (Headline)

—*Chicago Tribune*

DALLAS

Nita Akin is a vital performer and transmits excitement to her listeners.

—*Morning News*

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Nita Akin gave a brilliant recital at the Auditorium, exploiting to the fullest the capacities of the instrument.

—*Commercial Appeal*

GALVESTON

Magnificent in the fullest extent — wonderfully inspired.

—*Tribune*

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Brilliant technical display. She won her audience not only by the merits of her performance, but by the fortunate amalgamation of dignity and vivid personality.

AMARILLO

An evening of beautiful organ music—a rare exhibit of organ mastery.

—*Globe-Times*

SAN DIEGO

Powerful and dramatic performance.

—*Union*

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A remarkable virtuoso—superb musical spirit.

—*La Semaine à Paris*

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Faculty, University of Michigan, Ann Arbor

METHUEN:

Unlike many concert organists, Miss Mason seems bent on discovering the composer and let his music sing itself, rather than make a show of virtuosity.

—Rodolphe Janson La-Palme, *The Eagle*

FORT WORTH:

Marilyn Mason is a player of exceptional gifts and complete technical mastery of her material.

—E. Clyde Whitlock, *Star Telegraph*

PROVIDENCE:

Virtuosity well balanced by superb musicianship.

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—J. Dorsey Callaghan, *Free Press*



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He gave a performance that was both masterly and easy to listen to.

—*The Musical Times, LONDON, England*

Noehren, with a particularly striking and convincing manner, was one of the most important personalities we have heard.

—*Nieuwe Rotterdamse Courante*

A musician whose sense of artistic proportion, appreciation of coloristic devices and unfailing technical powers make him the most formidable organist on the American scene today.

—*The Herald, JACKSONVILLE, Florida*

Noehren's rise to such an artistic height places him among the truly great American organists.

—*Colorado Daily*

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What is a Recital?

Rowland W. Dunham

Who does not pull his punches

OUR GOOD FRIEND T. Scott Buhrman has frequently displayed a column under the caption "Pianists Can Do It." He has commented on the fact that the artist in every case has presented a series of compositions "saturated with beauty" or exciting in sheer virtuosity. These occasions merit prominent newspaper reviews in keeping with their musical significance. "Did you ever hear of any critics attending an organ recital?" T. S. B. usually maintains that there is equally attractive music for the organ, a "vastly richer instrument" than the piano. Why does this situation prevail?

In the first place, the majority of organ recitals are played by a church organist, whose main duty it is to provide music for church services. The point of view is consequently directed toward suitable functional music. That such works are of a character not at all suited to what is generally accepted as recital literature does not occur to these worthy ladies and gentlemen.

What are the requirements of a recital? Basically, a recital is the performance of a series of musical compositions of sufficient intrinsic merit to arouse the concentrated attention of a more or less initiated audience. The appeal is to the esthetic and intellectual capacities. It is almost solely secular. For this reason the inclusion of music with connotations of a religious nature is out of place, despite the occasional inclusion of works designed for church use, such as chorale-preludes on the piano, sacred songs by singers, and motets by choral groups. In short, a recital is presumed to have particular appeal quite its own.

A common question in our profession is: "What is wrong with the organ recital?" It should be perfectly obvious that most such occasions are not actually recitals at all. In the first place, they have two strikes against them before a note is sounded because usually they must be played in a church on an organ designed for use in divine service. The atmosphere is of course entirely removed from that of other kinds of recitals. Then, the player is likely to be the organist whom most of the audience had heard weekly (almost spelled this "weakly") at the regular church services. He has been playing most or all of the works on the program as preludes or offertories.

In the case of a visiting artist, he may be another church organist who has achieved some reputation, or he may, on rare occasions, actually be a real recitalist. Thirdly, the naming of the usual project as a recital is far remote from the common acceptance of the term. Seldom is an admission fee [see "The Self-Supporting Organ Recital" elsewhere in this issue.—Ed.] charged. If the console is visible the organist places the printed music on the rack and plods through the compositions in a manner more or less (so often it is less) in accordance with the intent of the composer. Any divergence from the way he played it last Sunday as an offertory is purely coincidental.

From the foregoing we all recognize some of the reasons why the organ recital is likely to be a dismal failure. Seldom a recital at all, its drabness, inartistic make-up, and performance keep most of us away, unless some feeling of duty prods our conscience though not our inclination. In a typical audience is to be noted conspicuously the absence of professional musicians—pianists, singers, violinists, conductors. The reason is easy to find. These occasions are almost sure to be of little musical importance.

As a matter of record, I recently analyzed a page of organ

"recital" programs in our AGO news journal. They were from all over the U. S., many by organists who ought to know better than to perpetrate some of their offerings. Out of 201 compositions listed, 57 were unquestionably designed for church use. Only six were by the cacophonous contemporary French extremists. When 25 per cent are not recital compositions in any sense of the word, and a sizable proportion was antique examples of attempts at musical compositions before the advent of modern musical art in J. S. Bach, the contemplation of listening to this array of organ pieces should cause any intelligent musician, even an organist, to shudder.

In contrast, I recall those remarkable Sunday afternoons at the Church of the Holy Communion, in New York, with the great masterpieces of organ literature presented in a truly artistic manner by the late lamented Lynnwood Farnam. At those memorable church recitals were to be seen many of the city's leading organists, and such notables as Joseph Bonnet, Ignace Jan Paderewski, Olin Downes, and plenty of similar figures who were there for a genuine musical inspiration.

No, my friends, there is a misconception of the function of our recitals in the organ profession. There is no stigma in being a church organist. Why then profess to be a recitalist as well? Nor can there be any possible criticism of the presentation of an informal musical Vespers in a church, with religious types of music prevalent. They can be played in a manner which will arouse appropriate sentiments and justify the effort; but, after all, these are not recitals. Let's not so mislead those who attend.

There are, particularly in the U. S., a number of organists capable of performance of recital stature. Some few are excellent. It would not be fitting to identify the pretenders. A true artist in music is a highly competent specialist whose exhaustive research and complete musicianship qualifies him to reflect the ideas of the great masters in a manner which will be authoritative and sincere.

It is certainly not the prerogative of the public performer to intrude his egotism into the music he pretends to interpret, to the utter disregard of its creator and the disgraceful distortion of details, for his own glorification. There are pieces of printed music which by reason of their flamboyancy or sentimental qualities are not worthy of consideration. Such music is immediate food for the exhibitionist. We should know this sort of material by bitter experience.

I recall my friend, Edwin Arthur Kraft, on one occasion following a convention recital years ago. He was much disturbed and excited about a particular piece of a romantic type. The recitalist had played it with a complete abandonment of metrical and rhythmical requisites, with lush registrations changing in detail at nearly every measure, with vox and tremolo continuously fluttering to the very end. He cried: "That's the first time I ever heard anybody use the tremolo with full organ"—his idea of the ultimate in musical crime. The recitalist must never be an exploiter of anything but the music itself.

All of which is severe adverse criticism of the so-called "organ recital." If we want to restore the organ to its proper position as the ideal instrument for the church we should certainly re-appraise our notions about it as a recital medium. It might be better to cease this misnomer completely, possibly even where they actually are recitals.

I was much pleased when a recent issue of THE AMERICAN ORGANIST, at the end of a series of printed "recital programs," stated: "We have omitted all choralepreludes as being church music, not recital." Readers already know my earnest appreciation of these works in *their proper places*. If the organ world would only begin to think about this problem we might have some order in the present state of confusion brought about by a complete misunderstanding of standards and customs. The organ *could* be a recital instrument. It almost never is dignified as such. I suspect what has been written here will bring a violent contradiction

among the unthinking. I already know many of the profession are in complete agreement, however.

TAO will welcome the comments of any who wish to state their own ideas on Mr. Dunham's provocative article.—Ed.

WHERE QUALITY COUNTS

"The difference is slight, to the influence of an author, whether he is read by five hundred readers, or by five hundred thousand; if he can select the five hundred, he reaches the five hundred thousand."—Henry Brooks Adams, quoted by The American Mercury.

WOOSTER, OHIO

College of Wooster Chapel

Memorial to David D. Davis

Holtkamp Organ Co., Nov. 20, 1955

V-44. R-57. S-50. B-6. P-3148.

PEDAL: V-9. R-12. S-15.

16 Principal 32

Sub-Bass 32

(Quintadena-G)

(Lieblichgedeckt-S)

10 2/3 (Sub-Bass)*

8 Octave 32

Gedeckt 32

4 Gemshorn 32

2 Flautino 32

II Rauschquinte 64

III Mixture 96

16 Posaune 56

(Bassoon-G)

8 (Posaune)

4 (Posaune)

*Derivation not fully explained.

GREAT: V-13. R-18. S-13.

16 Quintadena 61

8 Principal 61

Gedeckt 61

Gamba 61

4 Octave 61

Spitzfloete 61

2 2/3 Quint 61

2 Superoctave 61

III Scharf 183

IV Mixture 244

16 Bassoon 61

8 Trumpet 61

3 Clarion 61

SWELL: V-13. R-16. S-13.

16 Lieblichgedeckt 61

8 Geigenprinzipal 61

Rohrfloete 61

Salicional 61

Voix Celeste 56

Dulciana 61

4 Bourdon 61

Fugara 61

2 Waldfloete 61

II Sesquialtera 122

III Plein-Jeu 183

8 Cromorne 61

4 Schalmei 61

Tremulant

POSITIV: V-9. R-11. S-9.

8 Coppel 61

4 Principal 61

Rohrfloete 61

2 2/3 Nasard 61

2 Octave 61

Blockfloete 61

1 3/5 Tierce 61

1 Siffloete 61

III Fourniture 183

COUPLERS 10:

Ped.: G. S. V.

Gt.: S-16-8. V-16-8.

Pos.(V): S-16-8. V-16.

Dedicatory recital by Richard T. Gore:

Muffat, Toccata 8

Sweelinck, Mein Junges Leben

Buxtehude, Prel.-Fugue-Chaconne Gm

Lebegue, Noel Vierge Pucelle

Mozart, Andante K-616

Mendelssohn, Son.6: Andante

Franck, Piece Heroique

Brahms, O World I Must Leave

Tournemire, Mys.44: Chorale Alleluia-

tique

Karg-Elert, Mirrored Moon

Hindemith, Son.2: Vivace

Bach, 2 Choralpreludes; Fugue Ef.

GRAND RAPIDS, MICH.

East Congregational

Schantz Organ Co.

Dedicated, Oct. 20, 1955

Finishing, John Schantz

Organist, Wilmer T. Bartholomew

Guest Recitalist, Virgil Fox

V-35. R-42. S-53. B-15. P-2635.

PEDAL: V-6. R-8. S-18.

16 Principal 32

Bourdon 44

(Rohrfloete-S)

(Gemshorn-G)

10 2/3 (Bourdon)

8 Octave 44

(Bourdon)

(Rohrfloete-S)

(Gemshorn-G)

4 (Octave)

(Rohrfloete-S)

III Mixture 96

16 Trumpet 56

(Fagotto-S)

8 Bombarde 85
(Fagotto-S)

4 (Trumpet)
— (Chimes-G)

GREAT: V-8. R-11. S-10.

16 (Gemshorn)

8 Principal 61

Bourdon 61

Gemshorn 73-16'

4 Octave 61

Hohlfloete 61

2 2/3 Twelfth 61

2 Fifteenth 61

IV Fourniture 244

— Chimes 32

Tremulant

SWELL: V-12. R-14. S-14.

16 (Rohrfloete)

8 Geigenprinzipal 73

Rohrfloete 85-16'

Salicional 73

Voix Celeste tc 61

Geigenoctav 73

Flute h 73

Waldfloete 61

Plein-Jeu 15-19-22 183

(Fagotto)

Trompette 73

Fagotto 85-16'

Vox Humana pf 73

4 Clarion 73

Tremulant

CHOIR: V-9. R-9. S-11.

8 Nason-Flute 73

Viola 73

Dulciana 73

Unda Maris tc 61

4 Koppelfloete 73

2 2/3 Nasard 61

2 Blockfloete 61

1 3/5 Tierce 61

8 (Bombarde-P)*

Clarinet 73

— (Chimes-G)

Tremulant

*We cannot understand why 85 pipes are needed for this but the builder specifically says "total of 85 pipes."

Chimes retained from former organ.

COUPLERS 26:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. C.

Ch.: G. S-16-8-4. C-16-8-4.

Crescendos 3: S. C. Register.

Combons 34: P-6. G-6. S-6. C-6.

Tutti-10.

Ensembles 2: Medium. Tutti. (The former omits reeds and 16' couplers.)

Reversibles 3: G-P. S-P. C-P.

Cancels 5: P. G. S. C. Tutti.

Action-Current: Orgelectra.

Glass music-rack; bench with backrest and music shelf; signal-lights to minister and narthex.

Virgil Fox

Bach, Now Thank We All; In Dulci

Jubilo; Adagio Cantabile; Toccata F.

Debussy, Clair de Lune

Reubke's Sonata

Bingham, Roulade

Grouvez, Petites Litanies

Mulet, Thou Art the Rock

EDITORIALLY YOURS

Recitals, from Our Corner

Although we find little pleasure indulging in the pastime of commentation on things about which we wish we could assume people already know: the organ recital, we may well have to allude to numerous familiar things even though they have been more than amply covered in diatribes emanating from many sources.

In the first place, let's get one thing straight. So far as we know, any organist presenting a solo performance plays a recital. It is not a concert. Period. A concert is that performance engaging the talents of several persons, an ensemble or group, even though the participants may not perform together throughout, necessarily. We do not maintain this merely for the sake of persuasion because a dictionary says so; we think it both smart and logical for clarification. Perhaps fortunately, there is no place in the organ recital for any Orson Welles. As solo performers we are recitalists—okay?

The recital today is gaining some favor in certain parts of the country, losing ground in other parts. Many believe this gain or loss is pretty much related to program content and players' willingness (or lack of it) to portray music which the untrained listener may hear, accept, yes, even like. To do this in no way means compromise in standards of performance or choice of material.

Much of this lies in recitalists' acumen in program building. We here confine our thoughts to the public performance as distinguished from that allegedly stratospheric realm of the specialized audience occasionally found in music schools and similar places.

In our student days we were given to understand that the literature for the organ was as vast as it was varied. There always seemed to be enough works, large and small, to go around without each student playing the same piece in recital all the time.

With few exceptions these past few years, we have found ourselves at recitals—played by some of the biggest names in the business—listening to "the minutes of the last meeting" with increasing boredom and annoyance. Are recitalists too lazy to learn new material? We note that many times performances by the same artist of the same pieces deteriorate in direct relation to the number of years this performer has re-used the same material.

We are not arguing for a constantly changing repertoire—we just wish some of the storehouse of great music too seldom heard today would get tapped oftener. Performers' freshness, vitality and spontaneity, playing works not programmed constantly, is always apparent, and welcome. May we add we are not restricting our thoughts to newly-composed music, we have in mind the entire panorama of composition in all periods and eras.

We believe strongly that if more recitalists would balance the musical menu they offer the public their popularity would rise automatically and significantly. What chef in his right mind would design a repast of seven courses consisting of meat and potatoes and pie? Such a menu would not only cause howls of protest from dietitians but an even more violent bellyache for each diner. By the same token, a recital programming a musical diet of only the most complex works

by composers of any period is a direct path to mental indigestion of a most painful kind. Such a diet is, we suspect, palatable only to the pseudo intellectuals who are more often than not bored to death, yet afraid to admit it lest they lose face with the stupids who permit them to retain the false position they have created for themselves and to which they are entitled on no score whatever.

Variety is the spice of life in music, too. There is no reason why the organ recital, like other media of musical expression, cannot include a cocktail, aperitif, entree (preferably with tangy salad, vegetables, maybe some spiced peaches), dessert, perhaps even a demi-tasse and liqueur, though not necessarily in this order. We do not recommend a recital opening with a saddle of musical lamb, but rather with a short, fairly light, delicately flavored dish similar to the type of thing used on crackers to accompany a cocktail, or the growing fad of bouillon served piping hot, in place of more potent beverages, by smart hostesses.

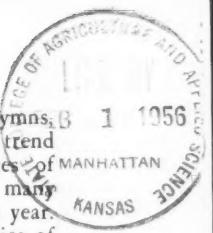
This type of opening gambit leads neatly to the dining table itself, and to a first course which might be any number of tidbits like a fruit compote, some seafood or fish. This, in turn, leads with logic to the main offering which by now can be as heavy as you like because the proper buildup has been accomplished. But let's not make the mistake of demanding already filling stomachs to down second and third and fourth helpings they simply do not want, cannot digest with any comfort.

Instead, why not change pace with a tangy salad—all by itself and of some proportion—to begin the adroitly planned tapering off toward a musico-gastronomical fast curve of a fairly rich and filling dessert, which, incidentally, does not have to be saccharine to be effective and satisfying to the taste buds. While we would not insist that our meal end with the piquancy of coffee and liqueurs, we might guess that this unusualness would be found surprisingly welcome with numerous audiences.

The shape, contour and frame of the above fits into a dinner better than an organ recital, we admit, if followed exactly. You are at liberty to shuffle things about as much as you please; but we hope you will be smart enough to retain flavorful delights and surprises intermingled with the stout roast beef. Many feel that a performance that ends with a bang and a pyrotechnical flourish is good, psychologically. We're inclined to agree—if the music in question does not last more than ten or twelve minutes. Longer than this and the audience may leave with leaden heart rather than a hopeful look for an encore.

There is ample opportunity in the well-designed recital to display the most complex example of contrapuntism, the most abstruse statement of mental (not intellectual usually) "modern" aberration, the fetidly passionate posing of the romantic titans. To balance these towering edifices of hard-to-digest but nonetheless worthy entrees, you must offset the onslaught with the relaxation and pleasures-for-their-own-sakes—tidbits of gaiety, piquancy, placidity—music which holds its own through sheer loveliness, and the kind of warmth that comes only from pieces the non-trained listener can assimilate with no mental effort.

All this may be another way of stating that, for the general public, the all-Bach (or all anything else) recitals, like the performance made up of one lengthy complexity after another, ad nauseam and without relief, is a pretty questionable



practice. The organ will never popularize itself with the public this way. May we suggest you keep your hair-raising technical prowess displays for the specialized group. They will toss you enough adulation to satisfy your ego, your compulsion to be as rarified as possible. But look out that this does not turn into the atrophy of stuff that is all from the head, none from the heart, and which is alleged to prove some point or other which constantly escapes our recall.

We believe there is immeasurably more satisfaction for the organists who receive from Susie and Joe Doakes a truly sincere and honestly meant thank you of appreciation when they come around of their own free will after your recital, because they really want to, to tell you both their souls and minds have been penetrated by your delineation of music disclosing that your own love of all you played was genuine and inspired. This is the basis for true appraisal of a recital, and upon which judgment will be passed by listeners and this reviewer alike.

Most recitals are in churches or chapels. Many players take this into full account, in choice of music and dress and deportment. Personally, we don't even care to see the performer, since we are under the impression music is to be heard rather than seen. While the church may immediately rule out a very small portion of organ literature that is patently out of place, perhaps even sacrilegious, there is such a vast wealth which remains that this factor is negligible. We agree that a recital in a House of God is no place for hamming up the act. The musician who lets music speak for itself makes himself a far bigger person for so doing. To flail the anatomy about in order to subdue an imaginary difficulty is as cheap as it is childish and maladroit.

We sometimes wish we could ascertain just how some recitalists' minds work. There are questions we would ask: Precisely whom do you feel you are playing for? In your mind, is the music (therefore the composer) most important, or is your personality and interpretive powers uppermost? Do you plan all your recitals alike, no matter what kind of hall or what type of audience? Do you examine yourselves realistically and honestly to determine whether you are completely sincere? These are but a few of the queries, the answers to which you must seek constantly.

Music creates its own moods of pulchritude, masculinity, sweetness, charm. Any over-layer of personality beyond the mere physical presence of the performer is an insult to the intelligence of those interested enough to make the effort to come and listen. We are of the opinion these same people prefer their antics and gymnastics in the theatre, or wiggling snowlily out of their television sets.

To recitalists we offer this challenge: bring your imagination and resourcefulness out of mothballs, let your hair down a bit and humanize yourself, permit your innate love of music, as music, to shine through clearly. Unless you can do this you are not much more than a tawdry, musically ineffective substitute for the real thing. Your self-imposed standards might well be scrutinized to ascertain whether they are based sincerely in a meaningful love for the thing you are doing, or whether you have (consciously or subconsciously) allowed these standards to be warped by the noxiously snobbish whims and faddish choices of the moment of that fortunately infinitesimal though noisy and articulate bunch who would foist their outrageous insistences on all others, without the slightest care or interest in the havoc they wreak.

They, more than anyone or anything else, are doing most to ruin the future of the organ as a recital instrument. They are both within and outside the profession. Let us be quick to recognize them; beyond this to do them combat which will result in the return to deserved favor of this vital facet of our profession.

To all who are interested we say: restore the king of instruments to its throne. To the many artists who have recognized and are using their magnificent talents in a truly significant way, we wish the very finest of continued success.

MUSIC FOR ORGAN

Camil Van Hulse—Seven Preludes on Plainsong Hymns, 30p, me, Concordia \$2.50, continuing an emerging trend by composers (and publishers) for grouping pieces of MANHATTAN similar compositional and derivational bases into sets, many of which are proper to various seasons of the church year. Collections, as such, are frequently not worth the price of admission (even though the saving in money is obvious) especially when they mix together all kinds of composers and music; but when one composer only is concerned, one is at liberty to choose with thinking based in style.

Van Hulse is one of our most prolific, usually does a workmanlike job even though the result may not always be inspired. We wonder if inspiration might not be related to the amount of output. It may be that for the service prelude, length in itself might preclude using compositional development of an entire melody, but our reaction to these short pieces is one of frustration. The tune basis is identifiable in each instance but seldom is more than one or two phrases worked on. The obviously improvisational style is good for instrumental transfer of an idiom which sounds best only when sung unaccompanied; however, the effect here is one of fleeting glimpses, never a finished picture, at least as related to the tune derivations.

Each piece uses customary transitional devices: sequential patterns, transfers to varying tonal centers and such so often noticed in this sort of thing. Organistically, they are written with care paid to detail, so much so one could lose sight of what forest there is for the trees.

Relatively few organists do a very good job with music based in plainsong, for results are usually too metrical and bumpy, due to players' forgetting that instrumental sounds do not flow continuously as do vocal even when syllables change. The best way we know to approximate on the organ this carry-over is to ignore most within-the-phrase repeated notes, repeating only those between phrases of the actual melody, but all the while retaining a subtle rhythmic basis which yet has a kind of freedom from metricization. We recommend an unobtrusive, single pipe-rank for playing the plainsong tune which precedes the piece on the page, to insure listener recognition when the piece follows. The scholar-organist will then transfer the most possible in rhythmic flow, with special attention to sound continuity whenever the plainsong melody occurs.

We hope some time the Van Hulse inventiveness will display itself in rather longer pieces which make use of a complete tune and without too much obvious improvisation of the type which interrupts flow.—R.B.

•

COMMITTEE—A DEFINITION

"A group of the unfit, appointed by the unwilling, to do the unnecessary."—Attributed to Wayne Frary.

THE SAME OLD RUT

"Too many teachers get in a rut. Instead of having 25 years' experience, they've had one year's experience 25 times."—Wilbur A. Yauch, in Reader's Digest.

HE GOT A SHOCK

"I have been left shockingly speechless by the remark, 'You certainly did cut us short today.' This after I had finished playing a short quiet postlude during the course of which I could scarcely hear the notes because of boisterous conversation in the Church."—J. Harrison Walker, in the bulletin of his St. Andrew's Episcopal, Wilmington, Del.

ISN'T WORTH MORE

"The man who does not do more work than he's paid for isn't worth what he gets."—Abraham Lincoln.

JAMES DALTON, A.R.C.M., F.R.C.O., graduate assistant in organ, Oberlin College Conservatory of Music, gave the following recital Jan. 6 in Warner Concert Hall:

Pachelbel, Fantasia, Gm

Ritter, Sonatine, Dm

Purcell, Sonata in C

Bach, Passacaglia

Reger, Five Pieces

Mr. Dalton came to this country last year from England where he was organist and choirmaster at Worcester College, Oxford. Before that, he served as assistant to the Westminster Abbey organist.

STANLEY GUNN, organist of St. James Episcopal, Sault Ste. Marie, Mich., played the following retail in his church Oct. 27:

Gabrieli, Canzona

Frescobaldi, Toccata per l'Elevazione

Bach, Now thank we all our God

Purcell, Trumpet Tune

Franck, Am Chorale

Fletcher, Fountain Reverie

Boex, Marche Champetre

Spencer, Chinese Boy and Bamboo Flute

Boellmann, Suite Gothique

Says Mr. Gunn: "Pieces chosen to appeal to audience who'd not heard an organ recital in this town for many, many years."

JOHN HAMILTON played this recital in St. James Anglican Church, Vancouver, B. C., Nov. 23, for the Vancouver Centre, CCO:

L. Couperin, Chaconne

F. Couperin, Messe Solennelle

Cabezón, Variations on a Cabellero Song

Scarlatti, Two Sonatas

Praetorius, Chorale-Fantasy on "A Mighty Fortress"

Krebs, Prelude and Fugue in F Sharp

CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

ARNOLD E. BOURZIEL

M.A., A.A.G.O.

Organist and Choirmaster
Central Presbyterian Church
Lafayette, Indiana

Donald Coats

ST. JAMES' CHURCH

Madison Ave. at 71st St., New York City

Dubert Dennis

M.M.

TEACHER — CONCERTS
ST. PAUL'S CATHEDRAL
Oklahoma City, Oklahoma

William Ripley Dorr

Mus.Bac., B.S.

Palos Verdes Estates, Box 156
California

Paul H. Eickmeyer

M.Mus., A.A.G.O.

St. Paul's Episcopal Church
Lansing, Michigan



DR. JOHN BRYDEN

The author of "On a Religious Quality in Music," in September TAO, is a distinguished musicologist, active church musician, and faculty member of Wayne University, Detroit.

Bach, Prelude and Fugue in Em
Good Christians, rejoice
Dearest Jesu, we are here
Prelude and Fugue in D

AUGUST MAEKELBERGHE will play the following recital Feb. 14 in the main auditorium of the Detroit Art Institute:

Bach, Cm Prelude and Fugue
Come sweet death
Dm Toccata and Fugue
Dufay, Alma Redemptoris Mater
Kerckhoven, Fugue in C
Franck, Bm Chorale
Liszt, Prelude and Fugue on B.A.C.H.
Maekelbergh, Let all mortal flesh

Fantasia
Song without words
Etude-Improptu
Mr. Maekelbergh is one of the few organists today who sponsor their own performances, and not lose money in the process. This annual appearance is in addition to his series in his church, St. John's Episcopal, and the fall festival, at St. John's, under his direction.

CARL WEINRICH will play the following recital in Grace Church, Colorado Springs, on Jan. 13, 1956:
Buxtehude, Toccata and Fugue, F
Couperin, Benedictus
Sweelinck, Fantasy in Echo Style
Byrd, Pavane
Scarlatti, Three Sonatas
Bach, Two Chorale Preludes
Dm Toccata and Fugue
Hindemith, Sonata 1
Haydn, Three Pieces for Mechanical Clock
Reger, Benedictus
Liszt, Fugue on "Ad nos"

RODNEY HANSEN, organist and master of the choristers in the Cathedral Church of the Incarnation, Baltimore, Md., took up TAO on its offer to readers to quarrel with a letter published in our October issue, by Robert M. Webber: "Yes, I have an argument against the ideas of my old San Francisco side-kick Bob Webber, about the playing of music from the 'classic' period. This argument is very well expressed in the following quote from Mr. John Klein's excellent collection, 'The First Four Centuries of Music for the Organ' (Associated Music Publishers, 1948, Vol. I, p. 49, if you wish to refer to the whole text). This occurs in the introductory remarks to the Arnold Schlick choral-prelude, 'Maria Zart.'

"Whatever registration color is used, a dignified delicacy must pervade: the use of swell boxes is optional. The purist, no doubt, will object to dynamic shadings. Another organist will consider his listener!"

"Very aptly put, don't you think?"

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You, the Reader

LETTERS TO TAO

Choosing from a few recently received. "I know there is no connection but it was of interest to me to see that your TAO and my Church organ—'The Living Church' both have new makeup as to the mechanical setting up of the pages. I'm not fully convinced that either magazine had improved itself but changes are nice, too.

Henry H. Choquette
Hastings, Minn.

"...This publication is very fine and most informative and enjoyable."

Donald H. Pfaff
Hanover, Penna.

"It is really tremendously kind of you to give me such splendid priority in TAO for November and to tell your readers about my retirement and testimonial. Well, I am settled

in' though with no housekeeper. My one and only sister (who has published two novels at Dutton's of N.Y.) is spending Christmas (and my natal day) with me so I am not alone... I'll try and work up another article for you in the New Year. With my most cordial greetings."

Noel Bonavia-Hunt

Bromham, Bedford, England

... I know we can look for much fine material in future issues of THE AMERICAN ORGANIST."

Theodore W. Ripper

Atlanta, Ga.

On page 248, TAO, August, appeared two photos, with appropriate captions of an harmonium do-over. From the owner of this instrument came a letter and article from the Chicago Sun-Times. The paper headed its article "'93 Organ Makes Up-To-Date Music." "A 62-year-old organ is making up-to-date music in the home of William A. J. Dean. Dean bought the 1893 model reed instrument from the Salvation Army for \$25 in 1953. He cut down the cabinet to spinet size and added a vacuum cleaner to replace foot pumping. Recently he added a set of 13 bass foot pedals. After that, he took lessons so he could play it. He's still taking them."

The letter: "I am sure that the Christmas season and organs must have something in common because since the enclosed picture [and article] appeared I have answered about a dozen letters in regard to electrifying old organs. One in particular was from an owner of a playing roll organ."

William A. J. Dean
Chicago, Ill.

TAO plans to publish in a future issue information about the solenoids used by Mr. Dean in his organ conversion.

I'm an amateur organist and ardent organ enthusiast and find TAO very interesting and helpful so don't want to miss a single issue. Do you know of any amateur organists in northern New Jersey who would be interested in corresponding or getting together to talk organ, etc?

Frederic R. Parker
292 Maple Street
New Providence, N. J.

I enjoy your paper very much. I would appreciate a section for amateur builders of organs. There are at least 7 men in this area who are building organs in their homes.

Louis Van Vels
Grandville, Mich.

You are to be commended upon your choice of cover for the current (November) issue, and it is equally heartening to see a genuinely Christian message about Christmas ("The Eternalness of Christmas"). The implication on p. 347 that you question the choice of music customarily heard at Saint Mary's and its interpretation comes as a surprise to me. I consider it as virtually self-evident that the level of service repertoire at Saint Mary the Virgin is the highest in New York, and quite possibly in America. Would you be so kind as to specify your grounds for disagreement?

Thomas F. Burroughs
New York City

Sorry the reviewer's apparent ambiguity has given a wrong impression. In church music, as in most other things, there is seldom complete agreement on any one way of doing things. There are many who do not feel precisely as does Mr. Burroughs about the music at St. Mary's. Because the reviewer knows this, he wrote as he did. His personal opinion did not enter. The same holds true for the interpretation of music in this church. The reviewer's job is firstly to be dispassionate, not opinionated according to his personal likes and dislikes. Ed.

COMPOSITION PRIZE

The Hebrew Union School of Sacred Music of Hebrew Union College-Jewish Institute of Religion announces the Jacob Weinberg Synagogue Composition Prize of \$150 for 1956. Compositions must be in Hebraic musical idioms and liturgical style for cantor and organ, with optional chorus; four to six minutes long; based either on an original theme or traditional chant (nusach); be suitable for practical use in synagogue service. Composers may submit more than one work, each under a nom-de-plume, with correct name and address in a sealed envelope, and post-marked on or before April 1, 1956. Winning work will be copyrighted and published by the Sacred Music Press. Judges are Erwin Josep, Chicago, Ill., and Chemjo Vinaver, New York City.

MISS BESS MAXFIELD

A TAO subscriber since 1933, died Oct. 14 at her home in Batesville, Ark.

J. Sheldon Scott

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BUDGET COMPARISON

These figures, from a church in Ohio, show, by implication, the status of its staff musicians, in the minds of those who plan budgets in this church.

	1955	1956
Pastor and Supply	\$4590	\$4800
Custodian	1830	1950
Parish Worker	1500	1500
Office Sec'y	900	900
Choir Director	720	720
Organist	660	910

Utilities, taxes, supplies, repairs and all other such items are disregarded here, other than to mention a \$100 item allowed for music. TAO wishes to emphasize the fact that the custodian gets almost triple the amount of the choir director, more than twice as much as the organist (if the increase is allowed). We grant that a custodian's duties are important, should be recognized; but we also think this is musician payment at the level of insult. In any situation like this, a church may never quarrel if the music is less than it could be—can never attempt to even think it is providing the wherewithal for its service music that will necessarily be on the level with its minister's part in service, unless fortunate enough to have staff musicians, because of their own spirituality, who are willing to give their services. There is here no thought of professional, as such, merely one of honesty and right thinking.



BENN AND DON GIBSON

Departing from customary TAO policy of not showing organists at consoles, we would like to introduce you to perhaps the youngest pair of twins-organists today playing as church organists. Benn is seated at the console, Don behind him and to his right.

Born on December 23, 1939, these almost Christmas presents are students of Dr. Cora Conn Redic. Benn is organist of Grace Episcopal in Winfield, Kans.; Don is youth and assistant organist of First Presbyterian, same city. These chaps follow the pattern often found, we are happy to say, in the younger set, for they are, to judge from their letters, very much alive, extremely interested in everything going on in the organ world. AGO members in Winfield, are identical twins, believe they hold the unofficial record for youngest AGO members, locally and statewide, possibly the youngest twin set nationally. "Our progress is exactly the same, and our taste in music seems to be parallel," they state. Although their mother is more interested in drama than in music, their father was a trumpet and French horn player, who ceased his musical activities because of a lack of time. Benn and Don have studied organ since 1953, all of it with Dr. Redic.

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RICHARD ELLSASSER
was soloist on December 13 with the Oklahoma City Symphony in concert by Handel,

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Poulenc, and Guilment, as part of his current recital tour in Canada, Washington, Idaho, California, and Texas.

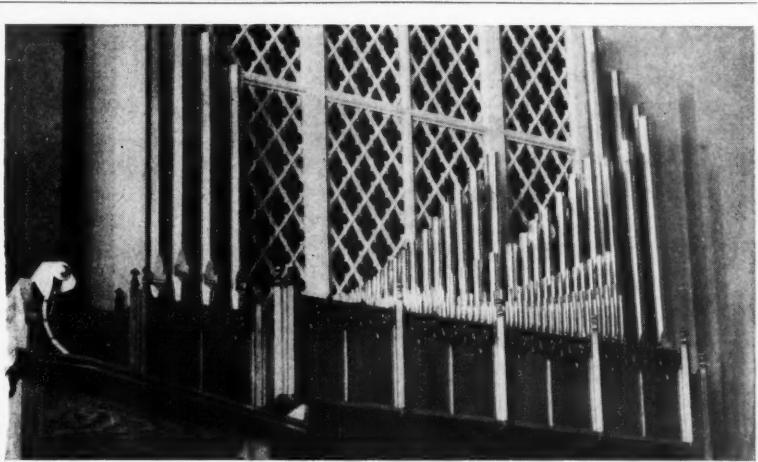
ROBERT SHAW
conductor of the Robert Shaw Chorale, has been appointed associate conductor of the Cleveland Symphony Orchestra, beginning his duties next October. In addition to serving as associate to George Szell, he will conduct several symphony concerts and 35 children's concerts; and will be conductor of the Cleveland Symphony Chorus. Although these duties will preclude his touring in 1956-57 with the Robert Shaw Chorale, he does not plan to dissolve the organization.

POPE PIUS
on Dec. 31, in his 30th encyclical, "Musicae Sacrae Disciplina," directed that for the future Gregorian chant be restored in its unadorned and severe original form in Roman Catholic churches throughout the world. This is considered another step toward the revival of early Christian traditions, and followed Vatican instructions to celebrate Holy Week and Easter as it was done in the first centuries of the Christian era.

The Pope urged the clergy and the faithful to return to this "simple, even naive" form, to cement world-wide unity. He made it clear that polyphonic music of the Renaissance, and modern music, also were to have their place in the future, stated of the place of modern composers and artists that they would always "be held in high honor" as long as they sought to elevate the minds of the faithful to God.

The encyclical also stated details covering orchestras. "Profane," "noisy," and "rumorous" instruments should be banished. The classic church instrument remains the organ "whose grave and sweet sounds fill the soul with almost heavenly joy." To supplement organ music and accompaniment, the Pope recommended violins and other stringed instruments.

In this encyclical the Pope ordered: first, that such exceptions from the universally Latin plainsong in favor of local idioms should not be granted without Vatican consent; second, that the words of the Liturgy must be sung in Latin; and, third, that children should be taught the "easiest and best known Gregorian melodies."



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504-B

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MUSIC FOR WEDDINGS

In response to many requests, TAO here-with offers a list, admittedly incomplete, yet of enough length to be helpful. From left to right: composer, title, publisher.

Arcadelt, Ave Maria, Gray
J. S. Bach, Book of Airs, G. Schirmer
Jesus, joy, Gray, Oxford
Sheep may safely, Oxford
Barnes, Seven Sketches, Boston
Bedell, Fanfare d'Orgue, Edit. Musicus
Bingham, Adoration, Boston
Boellman, Prayer (Gothic Suite), Assoc.
Bonnet, Epithalamie, Leduc
Romance sans paroles, Marks
Chauvet, Procession du St. Sacrement
(Masterpieces for Organ - Carl), G.
Schirmer
Delamarter, Carillon, Gray
Dubois, Messe de mariage, Marks
Gigout, March Religieuse, Durand
Jacob, Prelude nuptiale, Edit. Musicus
Jongen, Cantabile, Elkan-Vogel
Chant de May, Baron-Chester
Larghetto, Elkan-Vogel
Priere, Elkan-Vogel
Karg-Elert, Ave Maria, Elkan-Vogel
McKay, Poeme Pastorale, Edit. Musicus
Messiaen, Banquet celeste, Leduc
St.-Saens, Benediction nuptiale,
G. Schirmer

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Samazeuilh, Prelude, Durand
Sibelius, Processional, Galaxy
Sowerby, Arioso, Gray
Carillon, Gray
Tardiff, Triptique mariale, Edit.
A. Fassie (Canada)

Titcomb, Regina coeli, B. F. Wood
Vaughn Williams, Rhosymedre, Galaxy

TAO invites its readers to send in to us music they use at weddings, which we have not included above. There is such a pressing need for pieces which have religious validity that this magazine will be more than happy to pass along all information it receives, will eventually make a comprehensive compilation for your benefit. When sending in this information, will you help us by following the above pattern of composer, title, publisher? Thanks.

DR. MARILYN MASON, otherwise known as Mrs. Richard K. Brown, of Ann Arbor, Mich. sent us notification recently of an addition to the family. The event was Dec. 13, 1955. The name, Merritt Christian, who "weighed in" at 7 lbs. 2 oz. Prof. "Dick" Brown is on the U. of M. elec-

trical engineering faculty. Marilyn Mason is seen elsewhere in these pages. The note we received states that "little 'Chris' is doing the best of all!"

FERDINAND L. DUNKLEY, 86
F.A.G.O., F.R.C.O., a TAO subscriber since 1927, died Jan. 5 in Bergen Pines Hospital, Paramus, N.J. He was a former professor of music at Loyola University, New Orleans.

ALEXANDER GRETCHANINOFF, composer, and one of the last members of the 19th-century romantic school of Russian music, died Jan. 3 at his home in New York City. He was 91, had lived in New York since 1939.

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Recently, TAO received the program listed below, and we pass it along to you, assuming you may know more about language than we do. Here it is, in its entirety.

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(All the above on the cover page, two inside pages the program below, back page notes concerning the music)

JOHANN SEBASTIAN BACH

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Introduction

Preludio en Mi bemol mayor

La Trinidad
Kyrie, Gott, Vater in Ewigkeit
(Ten piedad, Dios, Padre Eterno)
Version para 2 teclados y pedalera
Christ aller Welt Trost
(Cristo, Consolador de todos los hombre)
Kyrie, Gott, heiliger Geist
(Ten piedad, dios, Espíritu Santo)
Version para organo pleno, a cinco voces
Allein Gott in der Hoeb sei Ehr
(Gloria a Dios en las Alturas)

Los Diez Mandamientos

Dies sind die heil'gen zehn Gebot
(Estos son los diez mandamientos)

La Fe

Wir glauben all' an einen Gott
(Todos creemos en un solo Dios)

Padre Nuestro

Vater unser im Himmelreich
(Padre Nuestro que estas en los Cielos)

El Bautismo

Christ, unser Herr, zum Jordan kam

(Cristo, Nuestro Señor, ha venido al Jordan)

La Confesión

Aus tiefer Not schrei ich zu dir
(Sumido en mi pesar yo clamo por Ti)

La Comunión

Jesus Christus unser Heiland

(Todos creemos en un solo Dios)

Conclusion

Triple fuga en Mi bemol mayor
Admission price schedule leads us to assume
dollars in U.S. and Argentina may not be
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Socios \$10

No socios 20

Estudiantes (previa presentación de carnet) 12

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DEWEY, Robert C.
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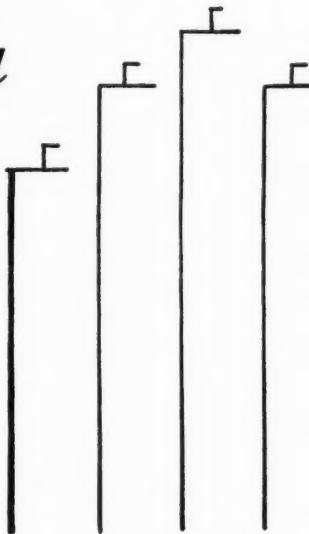
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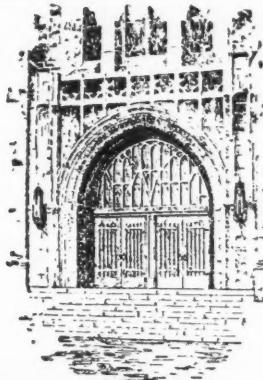


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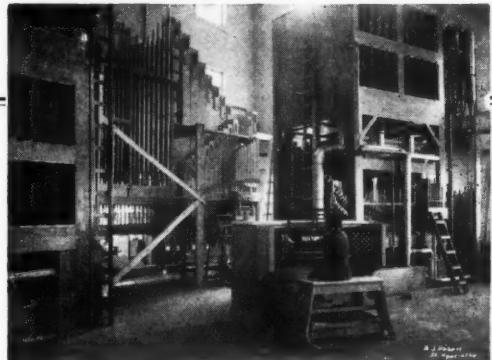
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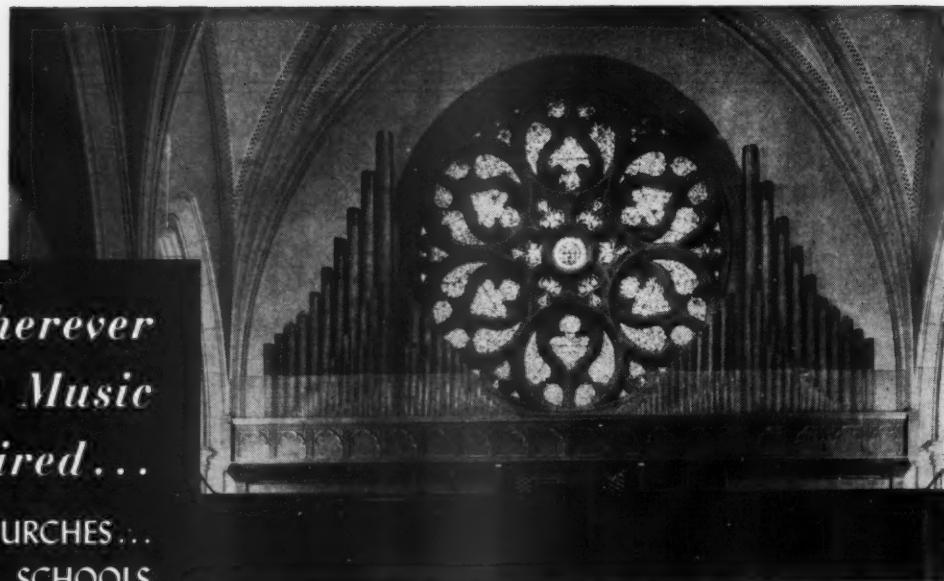
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